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### Program, n.d., "The Hallelujah Train" by Eva Jessye

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NEW  
YORK  
CITY  
COMMUNITY  
COLLEGE  
PRESENTS  
THE

# *Festival of the Arts*



[n.d.]

NEW YORK CITY COMMUNITY COLLEGE  
FESTIVAL OF THE ARTS

Robert T. Gaus  
presents

"THE HALLELUJAH TRAIN"

A Musical Journey Across America

starring the renowned

EVA JESSYE CHOIR AND ENSEMBLE

Charles Atterbury  
Elizabeth Brown  
Jim Butler  
Laurence Cartier  
Leesa Foster  
Rosza Glenn  
Hugh Harrell

Louise Hawthorne  
Herman Hemmitt  
Lillian Hill  
Bruce Johnson  
Alonzo Jones  
Joe Jordan  
Homer D. Lewis Jr.

Marion Moore  
Mario Rice  
Edna Ricks  
Kenneth Roudett  
Raymond Tunia  
Edwina Tyler  
Myron Weiss

Entire Production Conceived by

EVA JESSYE

Choral Direction

EVA JESSYE

Staged by

ELLA GERBER

Tour Direction: Robert T. Gaus Associates, Inc., New York City, New York



## ACT ONE

"The Hallelujah Train"  
 "It's a Sweet Country"  
     (from "Report on the State of the Nation")  
 "Shady Grove" (Harlan County, Kentucky)  
 "Timber" (Carolina Low Country)  
 "Strawberry Woman" (from "Porgy and Bess")  
 "Ol' Man Duncan" (Panhandle Folk-Caper Dance)  
 "Dry Bones"  
 "My Heart's in the Swampland" (Song of the Delta)  
 "Ten Little Indians"  
 "Old Cimarron"  
 "Handcar Blues"  
 "All I Got Done Gone" (Gambling 'Plaint)  
  
 "Troubled in Mind"  
 "Ain't Got Time to Die"  
 "Heaven is One Beautiful Place"  
 "Rockin' in Jerusalem"  
 "Give Me Your Hand"  
     Dedicated to Martin Luther King,  
     John and Robert Kennedy, and Medgar Evers  
 "Soldiers in the Army (of the Lord)"  
 "Yonder Come Day"

Eva Jessye—Jacques Wolfe  
 Whedon—Robinson  
  
 Traditional  
 Traditional  
 George Gershwin  
 Traditional  
 Arr. by Eva Jessye  
 John Work  
 Traditional  
 Eva Jessye  
 Eva Jessye  
 Arr. by Eva Jessye  
 Piano Score by Reginald Beane  
 Arr. by Coleridge Taylor  
 Hall Johnson  
 Arr. by Eva Jessye  
 Arr. by John Work  
 Arr. by Eva Jessye  
  
 Traditional  
 Traditional

## INTERMISSION

## ACT TWO

"St. Louis Blues"  
 "Rain Song" (Signs and Omens)  
 "Negro Sorrow Song"  
     (Voices: Religion, Frustration, Despondency,  
     Superstition, Tragedy, Rebellion)  
 "Since I Met You, Baby"  
 "La Rondine" (The Swallow)  
 "Moonlight in Vermont" and "Massachusetts"  
 "Under the Bamboo Tree" and "My Castle on  
     the River Nine" (from "In Dahomey")  
 "Without a Song"  
  
 "Bess, You Is My Woman Now" and "Summertime"  
     (from "Porgy and Bess")  
 "Old Man River" (from "Show Boat")  
 "Sunrise, Sunset" (from "Fiddler on the Roof")  
 "Two Ladies in de Shade of de Banana Tree"  
     (from "House of Flowers")  
 "Feelin' Good (from "Roar of the Greasepaint")  
 "Let the Sunshine In" (from "Hair")  
 "They Call the Wind Maria" (from "Paint Your Wagon")  
 "Slaves" and "Another Mornin'" (from the motion  
     picture, "Slaves")  
 "Yankee Doodle Blues"

W. C. Handy  
 Will Marion Cook  
 Porter Grainger  
  
 Anonymous  
 Giacomo Puccini  
 Medley  
 Cole—Johnson  
  
 Vincent Youmans  
 Arr. by Robert Russell Bennett  
 George Gershwin  
  
 Kern—Hammerstein  
 Bock—Harnick  
 Capote—Arlen  
  
 Bricusse—Newley  
 Ragni—Rado—MacDermot  
     Lerner—Loewe  
 Kessler—Scott  
  
 George Gershwin  
 Arr. by Kay Swift

(Program Subject to Change)



## THE EVA JESSYE CHORUS AND ENSEMBLE

The Eva Jessye Choir and Ensemble is recognized as the most famous Black musical aggregation in the world today. It has made numerous tours of North America, South America, Europe, Africa, and Asia, and has been acclaimed in leading music and theatre centers on both sides of the Iron Curtain. Critics have hailed the group as "Dramatists of American Music" and have labeled Dr. Jessye "the First Lady of American Choral Music".

Though her experience in the field of show business has been vast, her vitality and energy belie her years. She is one of the most adventurous, imaginative, and progressive figures in show business today, always eager to explore new areas and try new methods of arranging, staging and creating musical entertainment for today's audiences. She is noted as a trend-setter, a pace-maker, a forger of new paths, as "The Hallelujah Train" so excitingly proves.

Kansas-born, Eva Jessye has achieved renown in the fields of education, poetry, musical comedy, drama, opera, and choral work. She has composed more than a hundred vocal and instrumental works and has created arrangements for several hundred more. As an actress, writer, singer and director, she has won plaudits on Broadway and throughout the world. With her choir she has toured twenty-six European countries, and more than two score nations on other continents in concert appearances.

George Gershwin selected her to cast and coach the ensemble and soloists in his original Broadway production of "Porgy and Bess", and so great was her success that she has subsequently been identified with every major revival of this masterwork throughout the world. She was the first to interpret Virgil Thomson's and Gertrude Stein's "Four Saints in Three Acts" for American audiences, and was musical director for King Vidor's epic motion picture, "Hallelujah". As American consultant to the BBC for many years, Miss Jessye was responsible for introducing Britons to Black music and Black musicians on a mammoth scale. Recently, as one of the featured performers in the current motion picture hit, "Slaves", she has won nation-wide critical acclaim.

Perhaps no other Black musician in America has been so widely honored or has received so many awards and citations for cultural contributions and patriotic services to her country as has Miss Jessye. More than a dozen colleges and universities have awarded her honorary degrees.

In "The Hallelujah Train" Miss Jessye has assembled thirty or more songs from all parts of America, songs which have been associated with a particular phases of our nation's growth, development and history, songs which have become identified with one or another of the ethnic groups that comprise our vast populace. She has ingeniously woven these songs into a fascinating, colorful tapestry that reveals the richness and the diversity of the culture and the people in this land that she loves so dearly.

This is not a sentimentalized look at America. Far from it. It is often hard-hitting, trenchant, sometimes tongue-in-cheek, frequently poignant, but always hopeful, for above all, Miss Jessye believes in the future of America. The show took months to research and write. It represents Miss Jessye's newest and most ambitious endeavor in musical theatre, and features many of the leading Black musical artists with whom she has been associated over the years.

Membership in the Eva Jessye Chorus has at one time or another included virtually every prominent Black performer in show business. The current company represents, in Miss Jessye's words, "the cream of my crop", and includes singers from the DePaur Chorus, the DeCormier Singers, the Olantunji African Drummers, and a bevy of Broadway hit shows, all of whom are Jessye Chorus alums.

"I have chosen each artist with painstaking care - for a particular quality or talent he or she possesses, as well as for his or her ability to do many jobs well; for nobody is a specialist in this show, nobody can rest on his laurels as a singer or a dancer exclusively. They're here because they can dance as well as they can sing, and some can play instruments as well as they can do everything else," Dr. Jessye says with pride.

This makes for great flexibility and interest in the production format, and helps to keep the performers themselves on their toes and at their best night after night.

